

## STARS OF THE MIDSUMMER THEATRE NIGHTS



LAURA WALKER.  
In "THE MAN WHO CAME BACK"

So Ethel Barrymore in the interesting season at the Empire Theatre is going to play *Camille*. Any actress of her pretensions had two score of years ago have had to act the role long before this. It was one of the hurdles that the aspiring genius had to take. Once the part of the Dumas heroine was well placed in her repertoire she might act it for all the rest of her career. No actress of her years has put more varied roles to her repertoire from her exquisite portrayal of *Rose* in Pinero's comedy of life in the theatre to the drab heroine of Galsworthy's "The Silver Box." The second named play is to be seen again, and it is a pity that there is not the same promise of enjoying "Trelawney of the Wells." Both Miss Barrymore herself and the last representation of the play at the Empire were delightful. There is no memory of the theatre much more fragrant than that of this exquisite performance. Yet it was well this side of the palm days of the drama, even of the A. M. Palmer days.

The Dumas heroine has been neglected by the actresses of the past decade. Was not Margaret Anglin the last to incarnate her here after a more successful interpretation in California of the lady of the camellias? Almost simultaneously Virginia Harned revealed her idea of the same character and at the time popular honors rather went to this actress, even if she had pitched her artistic tent no nearer the theatrical centre than Harlem. Grace George has played *Gilberte*, but W. A. Brady has never indulged her passion to act *Camille*, even if she entertains one. Indeed, the play has so far departed from public sympathy that no manager has been willing to open his theatre to it.

Sarah Bernhardt has continued to play the last act, which shows *Camille* in bed when the curtain rises. There she stays, in the present manner of a fading fragment. There was a curious nuance introduced by the French actress in the last series of performances at the Empire Theatre. There was evidently nobody in the little company to act *Mme. Prudence*. So it was an easy matter for her to be eliminated. That it deprived the final scenes of some of their point could not be urged as an objection to deleting the figure, since such a bit of the drama was excusable only on the ground that it gave the public a chance to see *Mme. Bernhardt*. It was necessary to fill in the interval, however, in which *Mme. Prudence* should pursue her practical career. Otherwise the scene would have been altogether too short. But *Mme. Bernhardt*'s long experience on the stage has enriched her resources. It happened that the young actress who played *Nanette* was a pianist. So what was easier than to have her play the C minor waltz of Chopin? It filled the time, and the absence of the parasitical intruder was observed only by those who knew the play.

#### TO-NIGHT'S CONCERT.

Mabel Garrison and Max Pizer are to be the soloists at the concert given to-night at the St. Nicholas Rink by the Civic Orchestra Society. The full programme is: Beethoven, Fifth Symphony in C minor; David, "La Perle de Brazil," Charming oiseau; Strauss, "Voci di Prima Vera," Mabel Garrison; Vincent d'Indy, Istar, symphonic variations; "America," Mabel Garrison; Max Bruch, concerto in G minor, for violin; Max Pizer; Bruneau, "Messidor," prelude; Delibes, "Cortège de Bacchus," from "Sylvia."



MAGGIE TEYTE  
THE ENGLISH PRIMA DONNA SOPRANO  
TE BINA PRIMA DONNA SOPRANO  
GRAND OPERA AT COLUMBIA UNIVERSITY  
JULY 17-30  
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class, and by contributing her regular beauty to the part accomplished the greatest of achievement for it. Cora Potter was a lovely figure of Hellenic beauty in the piece and acted the heroine with little more than the best intentions, although she had the assistance of an uncommonly graceful and passionate *Armand* in the more or less youthful Kylie Bellew. Olga Nethercole, who had dramatic force and the technique of her art at her fingers' ends in every role she attempted and refinement or imagination in none of them, gave a performance of this old fashioned heroine strong in its indication of the elemental passions. She was the last almost of the popular stars to keep the play in her repertoire.

Of course the cinema absorbed the piece ultimately and one of its most popular sirens attempted the role here after Sarah Bernhardt had done parts of the play in the early days of her acting before the camera. Occasional revivals vary the stock companies' cold setting forth of the pseudo novelties.

But Miss Barrymore's revival ought to be a test of the present generation's respect for the taste of its fathers. "A Scrap of Paper," even with John Drew at her side, created in its first performance, probably the finest performance of "La Dame aux Camellias" that any of the actors here was capable of would leave the present generation cold if the piece were acted in the old fashioned way. Undoubtedly Miss Barrymore and her associates will act in the "modern" manner. Will the passion of Dumas's people allow such a form of expression? The event will show. Perhaps it would have been just as well to wait. But this is a July Sunday and nothing on the horizon seemed such a likely subject for comment as the doings of the admired Miss Barrymore in this play. The failure certainly lies not in the subject but in the inadequacy of the chronicler to do it justice enough even to fill a mid-summer page.

#### OPERA AT COLUMBIA.

Performance This Week at Columbia University.

New York's first summer season of grand opera opens next Tuesday night in the gymnasium building at Columbia University, with "La Bohème." In the cast will be Luca Botta, Pompilio Malatesta, Paolo Ananias, Pietro Audisio, Philip Bennyan, Virgilio Lazari, Mabel Riegleman and Maggie Teyte. Marcel Charlier, principal conductor of the season, will conduct the performance, assisted by Willis Ailing and Cesare Sturani and the stage manager is Luigi Albertini.

"La Bohème" will be repeated on Thursday. On Saturday the opera will be "Faust." The other performances.

Clara Morris acted the part for years and a distinguished critic wrote that her pathos in the play was like the smell of camphor at a country funeral. She acted the role with deadly seriousness from the first minute. Of light and shade there is little in the English or rather the American version since the scenes with the baron are deleted. But there was a stroke of relentless tragedy in the later scenes of the play which Miss Morris always acted to incidental music taken from "La Traviata." Fanny Davenport, who first substituted for the mirror in the last act a standing



RAYMOND HITCHCOCK AND LEON ERROL  
in "HITCHY-KOO"

of the season at which "Tosca" and the double bill of "Cavalleria Rusticana" and "Pagliacci" will be given, take place on July 24, 26, 28, 30 and 31. Tickets are sold by subscription and also by single seats. Edoardo Petri is managing the productions.

This season, which represents the first time that grand opera at popular prices has ever been given in New York during the summer months, was arranged primarily for the students of Columbia's summer session, but is open also to the general public. The venture is a strictly non-commercial one, as the proceeds are to go to the aid of the National Special Aid Society for the benefit of American air men. Those chiefly responsible for it are Dr. Nicholas Murray Butler, president of Columbia University; Prof. James C. Egbert, director of the summer session, and Edoardo Petri, head of the chorus school of the Metropolitan Opera Company, who is managing the opera.

To the efforts of Mr. Petri is due the company assembled to present the opera. He has secured the cooperation of the Metropolitan, Boston and Chicago Opera companies and has their special permission for the appearance of singers under contract. These include Claudia Muzio and Luca Botta, who by the consent of Mr. Gatti-Casazza, make their first New York operatic appearance on a stage other than the Metropolitan.

The complete company consists of Claudia Muzio, Luisa Villani, Maggie Teyte, Luca Botta, Giuseppe Gaudenzi, Mauro Laurenti, Virgilio Lazari, Mabel Riegleman, Henrietta Wakefield, Henry Weldon, Pietro Audisio, Paolo Ananias, Pompilio Malatesta, Adalgisa Barbieri, Marie Winietzky, Kathryn Lynbrook, Auguste Boulier, Vera Curtis and Philip Bennyan. The orchestra, chorus and ballet are those used by the Metropolitan Opera Company.

As an added attraction to the performances members of the National Special Aid Society are planning to serve refreshments under the trees on the lawn surrounding the gymnasium. Joseph Urban has designed beautiful decorations of colored lights to illuminate the campus.

There will be all the charm of open air performances without their risks. A large stage has been built across one end of the gymnasium that has a bigger proscenium opening than that of any theatre in the city, and seats have been installed to accommodate 2,100 persons.

To open New York's first summer opera season with its double appeal of both an educational and a patriotic purpose Mrs. William Allen Bartlett, chairman of the aviation committee of the National Special Aid Society has extended invitations to President and Mrs. Woodrow Wilson and all the members of the Cabinet; Governor and Mrs. Whitman, Mayor and Mrs. Mitchell, Lord Northcliffe, Admiral and Mrs. Peary, Admiral and Mrs. Bradley Fiske, Alan R. Hawley, president of the Aero Club, Henry Woodhouse and several members of the groups of distinguished allied aviators who are at present in the city. Lord Northcliffe will make an address during one of the intermissions.

With these performances Columbia is going on record as the first university to introduce the study of grand opera into its curriculum. The initial experiment has been brought about by Prof. James C. Egbert, director of the summer session.

"I have long been anxious to extend the musical side of the university's course," said Prof. Egbert. "It is already accepted a general knowledge of music, and Columbia has always made a special feature of its department of choral music, arranging for concerts, organ recitals and choruses. This is the first time, however, that we, or for that matter any university, have made the experiment of presenting grand opera with the purpose of giving students a first hand knowledge of operatic music."

About 6,000 students attend the summer session at Columbia, most of them coming from towns where opera of the highest quality is never presented. The five operas that will be given during the two weeks season have been selected with a view to affording these students an opportunity



LUISA VILLANI  
PRIMA DONNA, TO SPANISH GRAND  
OPERA PERFORMANCE AT COLUMBIA  
UNIVERSITY JULY 17 TO 30.

to hear the most popular and representative operatic music.

"Although professional singers of international reputation will appear, this is not a money making enterprise," Prof. Egbert went on to explain.

"The motive of the undertaking is purely educational, although we are very glad indeed that it has been found possible to give the music loving public of New York its first opportunity to hear grand opera during the summer months."

The gymnasium at the university is to be used as an opera house. It promises to lend itself to this new role with marked aptitude. Situated in the centre of the campus, with large windows at what will be the back of the auditorium opening upon green grass and foliage, there will be all the charm of open air performances without their very obvious risks.

One of these risks, which is not so well understood, is the danger to the delicate voices of highly trained singers when they attempt to sing in the open air without a wall behind them and a roof above them to serve as sounding boards. Mr. Gatti-Casazza aid special stress on this point when granting permission for his singers to appear at Columbia, and it was largely due to his insistence that the performances be held indoors that the gymnasium was decided on. To the audiences, however, the laws about the building will be thrown open, and Japanese lanterns strung in the branches of the trees will give a festive appearance to the scene of New York's first summer opera season.

This experiment has interest from other angles besides the educational one advanced by Columbia. If there are 8,000-odd students at Columbia who have never before heard grand opera, there are also two or three times as many visitors in the city during the summer months of whom the same is true. To them is being given the first opportunity to hear the stars of the big opera companies in those operas that should be familiar to every one.

#### NEW ON THE SCREENS.

Cinemas to Be Shown This Week.

Ever since D'Annunzio's cinema "Cahira" was presented to the world three years ago, Ernesto Fagnani has been forgotten in the creation of the famous poet's character *Maciste*, the giant slave, who rescued *Cahira* from the god Moloch, for it is now as *Maciste* of "Cahira" that he is presented to playgoers. In "The Warrior" a new photo spectacle presented by Harry Raver at the Criterion Theatre for four weeks, beginning Monday night, *Maciste* renews many old acquaintances.

The theme of the new spectacle owes to *Maciste* more than to any one else its inspiration. He was working with a company of players in Austrian territory when his country decided to fight on the side of the Entente Allies. Suddenly his troupe was ordered to return to the Italia studio at Turin, and *Maciste* realized that war had been declared. He and his companions were sent to an Austrian detention camp, where they might have remained were it not for the in-



MARGARET ST. CLAIR.  
in "ZIEGFELD FOLLIES"

genuity and daring of *Maciste*. Under his guidance they made their escape and finally reached the Italian border, where he joined his country's colors, enlisting in the Alpines, a mountain border regiment doing duty in the Alpine peaks.

That was many months ago, and "The Warrior" has just reached this country. With the cooperation of the Italian Government, obtained through the intervention of D'Annunzio, *Maciste* and his associates were permitted to complete their spectacle, but along vastly different lines than originally intended.

The hazards and perils of the Alps in war time are shown in all their realism. The difficulties of the Italian front are exposed for the first time. *Maciste*, as usual, proves himself the savior of humanity, an avenger of wrongs. When befriended by the old Count Protolongo, whose young ward and nephew are torn apart by the call to arms, he proves his gratitude when he learns his old friend and the beautiful young girl are being held prisoners in their own home by the enemy, for *Maciste* induces the officer in command of the Alpines to alter his war plans and place him in charge of a rescue company. *Maciste* and his men scale the rugged peaks of the Alps, crossing mountain gorges by means of slender cables, and finally hurl back the enemy. After many thrilling engagements the castle is reached and the orgies of the Austrian officers interrupted by the shot and shell of the glorious Alpines.

The Japanese actor, Sessue Hayakawa, supported by Vivian Martin, will be seen at the Strand Theatre in "Forbidden Paths," produced by Jesse L. Lasky, under the direction of Robert Thornby, from an original story by Eve Unsell. It is said to be the most powerful play in which Hayakawa has ever appeared. The stars are supported by Tom Forman, James Neill, Carmen Phillips and others. As an extra added attraction the management has secured the first official and authentic pictures of Uncle Sam's troops training behind the firing lines in France. Another feature is "Strictly Business," an interesting educational feature is "The Manufacture of Printing Paper," showing an evolution from wood pulp to printing press. The Topical Review contains news pictures from this country and abroad.

"The Sawdust Ring" is the Triangle comedy drama in which Beatrice Love will be featured on the screen at the Rialto this week. L. V. Jefferson, the author, and Paul Powell, the director, have gone to great lengths in giving the picture realism.

Chabrier's "España" overture will be played by the Rialto orchestra, with Hugo Rosenfeld conducting. Selections from "It Happened in Nardland," by Victor Herbert, will form the added orchestral number. Marion Rodolfo, Madeleine D'Espino and Henry Berton will be heard in the trio from "Attila," by Verdi.

Henry Herbert of the late Sir Herbert Beerbohm Tree's company will declare "The Road to France," by Daniel M. Henderson, the poem which won the prize contest conducted by the National Arts Club of New York.

The attractions at Loew's New York Theatre and Roof the coming week will include Jack Devereaux in "A Successful Failure," on Monday, Allan Brady in "A Self-Made Widow" on Tuesday, Dorothy Phillips in "The Rescue" on Wednesday, Enid Bennett in "The Mother Instinct" on Thursday, Anita Stewart in "The Message of the Mouse" and Jean Sothorn in "Miss Deception" on Friday, and the two youngsters, Katherine and Jane Lee, in "Two Little Imps" on Saturday.

D. W. Griffith's spectacle "Intoler-

#### PLAYS THAT LAST.

Cohan & Harris, "Hitchy-Koo"; Forty-eighth Street, "The 13th Chair"; Gaiety, "Turn to the Right"; New Amsterdam, "Ziegfeld Follies"; Playhouse, "The Man Who Came Back"; Princess, "Oh, Boy!"; Winter Garden, "The Passing Show of 1917"; Motion Pictures — Broadway, "The Lone Wolf"; Globe, "The Lincoln Cycle."



EVELYN LE ROY, TESS RUBIN, FAY TUNNIS, JESSIE REED, KITTY BERG.  
in "THE PASSING SHOW OF 1917"